The new architectural reconstruction of the Churches of the Holy Archangels and of St Nicholas near Prizren, Kosovo*

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The article presents the new reconstructions of the architecture of the churches in the monastery complex of the Holy Archangels near Prizren. The reconstruction of the Mausoleum was presented at the Dani Stjepana Gunjače conference, while the reconstruction of the Church of St Nicholas is presented for the first time. The new reconstructions of the churches takes into account the numerous data published in the original excavation report which was not used by previous authors, the photographs from the first excavations, the unknown reconstruction by Aleksandar Deroko, the new architectural documentation, the data obtained from additional excavations in 1991, and the analogies with the contemporary funerary architecture of royal mausoleums in Serbia.

Key Words: *Holy Archangels, Prizren, Mausoleum, reconstruction, Romano-Gothic*

* *Dedicated to the loving memory of Kiril Trajkovski*



Fig. 1. Site of the in Bistrica Gorge. Location of the upper fortification Višegrad and monastic complex of the Holy Archangels (foto: Siniša Temerinski)

HISTORY OF THE MONASTERY COMPLEX AND ITS DISCOVERY

Among the medieval architectural heritage of Kosovo, the remains of the Monastery of the Holy Archangels present a real enigma because its original appearance and rich decoration are practically unknown. The remains of the complex are located in the gorge of Prizren Bistrica River, about three kilometres from Prizren, near the old caravan route that leads further to Shtërpcë, Ferizaj and Skopje. The location selected was already the site of several earlier religious complexes, probably dating as early as late antiquity judging from the finds of tombs in tegulae.[1] Remains of the earlier church complex were encountered in several places during the excavations of the latter monumental complex, the mausoleum of Emperor Dušan.[2] It is possible that the earlier complex – monastery or church – was also dedicated to the Holy Archangels. The site where Dušan built his mausoleum was strategically selected for its geomorphologic advantages – a triangular plateau bordered on two sides by the bend of the river, while the medieval fortress of Višegrad was built as the defence of the entire complex from above on the third side.[3] Furthermore, the monks' dwellings were oriented in order to achieve the greatest insolation of the rooms.

Dušan's foundation was built from 1343 to 1352. The Emperor's Charter gives important details about the high social position of the monastery of the Holy Archangels. Under its auspices were 93 villages, income from Prizren duty, seven churches with their lands and people, an iron mine and spas, vineyards and fields, the right to free oil, salt, silk, wine, honey, wax and fish trade, 467 Vlach families, 8 Albanian summer pastures, as well as selected artisans including jewellery shops that are available to the debtor.[4] The Holy Archangels was considered the richest royal foundation of all Serbian monasteries. A medieval brotherhood of at least a hundred monks lived in the monastery complex, covering an area of 6,500 square metres. The monastery complex included a large church dedicated to the Holy Archangels, a small church of St Nicholas, multi-storey monks' quarters, library, hospital and a spacious dining room built in the shape of a cross.[5] The monastery was protected by a suitable strategic location and strong walls, doubled in places, which were connected to the fortress above. Because of the splendour of the complex, it was widely known as

1 Milinković 1996, p. 214.

2 Grujić 1927, 265; Milinković 1996, p. 216.

3 About the older history of the complex and its position see Grujić 1928, pp. 239-241, Nenadović 1966, pp. 11-16, 23.

4 Detailed description of the complex is given in the fragmentary preserved manuscript Dušan s Hrisovulja, published in GDSS XV (1862), pp. 264, 265, 268.

5 The other monastic buildings were only cleared for the first time during the conservation works between 1961-1965. Nenadović 1966; Nenadović 1971, pp. 401- 407.

the Imperial City. The bridge across the Bistrica linked the monastery with the road to Dušan's castle in Ribnik and imperial palace in Prizren.

When Emperor Dušan died, his remains were transferred to the monastery and buried in a monumental tomb, whose remains, as well as the remains of the body, were discovered during excavations in 1927.[6] In historical sources the Holy Archangels was known for its architectural beauty and vast wealth, and the splendid floor paving was particularly noted for its richness. The excavations and subsequent publication of the finds showed that the architecture of both churches was the brilliant completion of a series of lavish imperial mausoleums of Serbian rulers which started with the construction of the mausoleum of Djurdjevi Stupovi near Novi Pazar.[7] After the fall of Prizren into Turkish hands, in 1455, the monastery was thoroughly plundered, rapidly began to deteriorate and was eventually abandoned and partially fell into ruin. The find of a fresco fragment with the inscription 1542, gives the date when some of the vaults were still standing.[8] According to the situation discovered during the excavations in 1927, the whole of the interior was completely looted, most of the plates of the mosaic floor were pulled out and broken, due to the search for hidden treasure, the iconostasis was broken as well, and the tomb of the Tsar was looted and desecrated.[9] Obviously much later, when the greater part of the church had already fallen into ruin, a small chapel was formed in the altar with the construction of primitive partition walls which divided the altar from the rest of the nave. The narthex as well was blocked with a similar wall built with the use of broken fragments of sculptures.[10] The lead and copper sheets which covered the roofs were removed and melted, judging from the find of discs of melted lead and copper among the ruins, and the complete complex was left open to the elements.[11] Some of the vaults, and possibly part of the dome as well, surely soon collapsed and the complex became an abandoned ruin.[12]

6 About the discovery of the tomb: Grujić 1928, pp. 262-264, pl. 40.

7 Živkov 2001, p. 115.

8 Grujić 1928, pp. 256-258.

9 Grujić 1928, p. 257.

10 Grujić 1928, pp. 257-258.

11 Grujić 1928, p. 273.

12 This state of ruination was deduced with the comparison of the state of ruination of the churches in Sopoćani and Gradac which were similarly ruined before their reconstructions in the 20th century.

During the 16th century monastery buildings were rapidly declining, and according historical data, were used as hideouts for looters. In around 1615, the ruins of the Holy Archangels monastery were used as a source of building materials during the construction of the Sinan Pasha Mosque and Hammam in Prizren.[13] The scattered material which fell off during transport was built into various buildings in the historical city core of Prizren. It is also possible to reconstruct the state of preservation of the ruins before their dismantlement through knowledge of the building process of the Mosque. In order to obtain access to the standing walls it was necessary to remove the debris of the fallen material first, and to start the systematic dismantlement of the accessible ruins of both churches and their transport to Prizren. However, parts of the Church of St Nicholas remained standing in their full height because they were already covered with debris brought down from the Višegrad hill by torrents and landslides. According to the photographs taken during the excavations, and the state of preservation of the ruins, it is obvious that the Turkish master builders were mainly looking for already prepared blocks of stone from the outer parts of the walls, columns, drums from the pillars of the domes, etc., while the interior parts of the walls after the removal of the columns simply collapsed inwards, as judged by the enormous quantity of broken stones mixed with the fresco fragments which were removed from the ruins. On the site of the mausoleum only the mound of broken material and debris remained visible.[14]

On several occasions during the first decades of the twentieth century small illegal excavations were conducted guided by the idea of recovering hidden treasures under the mound.[15] However, the first scientific excavations



Fig. 2. Site of the mausoleum of the Holy Archangels prior to excavations in 1927 (Grujić 1927)

13 The popular tradition was published in Grujić 1928, p. 259.

14 Grujić 1928, p. 260.

15 Grujić 1928, p. 260.

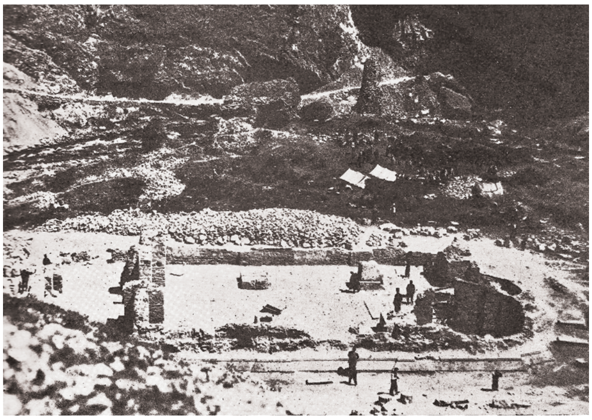


Fig. 3. The Mausoleum after the excavations (Grujić 1927)

of the remains of the monastery were performed in 1927 by Dr Radoslav Grujic whose published report is the main source of data for the new reconstruction since his field diary and other documentation is unfortunately inaccessible.[16] These excavations were concentrated on the remains of two churches.

The walls of the Mausoleum were preserved up to a height of 3-4 m, although their façades were completely stripped out, while the walls of the small church were in places preserved up to the level of the beginning of the vaults[17]. Due to the earlier landfall, the south façade of the Church of St Nicholas was much better preserved. A total of around 1700 fragments of architectural elements, decoration and sculptural ornamentation were excavated, as well as substantial portions of the fresco decoration.[18]

The discovered material included the complete or fragmented column bases and capitals of various sizes, window and portal fragments, floor plates with carved grooves with traces of mosaic, fragments of the iconostasis, architectural elements of two domes, fragments of relief geisons, etc. Fragments of sculptural ornamentation from the portal lunette and the emperor's tomb were also discovered, as well as parts of several painted standing figures and the painted parapet. The greater part of this material was transferred to the Archaeological Museum in Skopje, while a small amount remained scattered on the site.[19] The monastery complex was left unconserved until the early sixties when an extensive and highly tentative conservation was carried out on the remains of both churches.[20] On that occasion only the clearing and conservation of the living dwellings and the dining room were conducted and the results published in a monograph.[21] The next archaeological campaign was conducted in the early nineties as a preparation for the renewal of monastic life *in situ*. On that occasion the excavations reached the original level for the first time, and further remains of the earlier architectural complex were discovered.[22] The complex was devastated with the erection of new monks' dwellings built over the original remains which were burned in 2004 and later demolished. Further devastation of the complex was achieved with the illegal building of another monks' dormitory in 2005. Unfortunately, very important fragments of architectural and decorative ornamentation are still in the ruins of the complex which needs urgent conservation.

ARCHITECTURE AND DECORATION OF THE CHURCHES

Since 1927, only two reconstructions of the Mausoleum and three reconstructions of the Church of St Nicholas have been published.[23] The first reconstruction, by Aleksandar Deroko, is now known only after a single drawing published in 1950.[24] The drawing represents the cross section of the complete monastery complex with main façades of both churches. Deroko correctly noted that the mausoleum was a three-nave basilica surmounted by a dome, but he also proposed the existence of a transept, because he did not take into the account the fact published by Grujić regarding the reused internal columns in the Mosque of Sinan Pasha. Another very important feature of Deroko's reconstruction is the fact that he rightly proposes a superstructure over the central bay of the narthex. The reconstruction also gives the outline of the possible original appearance of the Church of St Nicholas which was very useful during realization of the present reconstruction. As far as it is known Deroko did not publish any other drawings of the reconstruction of the Mausoleum of the Holy Archangels.

16 The field diary is kept in private hands in Belgrade. However, copies of some of his photographs were kept in the archives of the Archaeological Museum in Skopje, and some were published in Rasokolska-Nikolovska 1989

17 Grujić 1928, pl. 43.

18 Grujić 1928, pl. 15, 17. Rasokolska-Nikolovska 1989, ills 1- .

19 A selection of the discovered material was published in Grujić 1928, pl. 20-39. The catalogue of the finds was published in Nenadović 1966, pl. I – XCIV, additional material was published in Nenadović 1969 and the latest finds in Milinković 1996. Some of the material which is today among the ruins actually was given on long-term loan to Archaeological Museum in Prizren, and was transferred during the nineties to the archaeological site.

20 Nenadović 1971.

21 Nenadović 1966, pp. 103-110.

22 Milinković 1996, pp. 208-219.

23 An early reconstruction of the architecture of The Church of St Nicholas was published in Bošković 1932 in GSND X-XI, Skopje 1932, pp. 231-233 with many mistakes in the interpretation of the preserved walls such as the interpretation of the geison *in situ* as the spring of the arch and the treshold of the window.

24 Deroko 1950, 165-168, ill on p. 167.



Fig. 4. Aleksandar Deroko: reconstruction of the Mausoleum and St Nicholas Church (Deroko 1950)

The second reconstruction was published by Slobodan Nenadović in 1966 as the result of the archaeological and conservation works conducted in 1961-1965.[25] The present reconstruction takes into the account the details published in the preliminary excavation report, the ideal reconstruction of Aleksandar Deroko and both the merits and mistakes of Nenadović's reconstruction.

The main church was a three-nave basilica surmounted by a dome, over the central bay of the main nave, while the lateral naves were separated with the alternation of monolithic columns and pillars.[26] All three naves ended in the interior with a semi-circular apse in the east. However, the outer shape of the lateral apses is three-sided, while the central apse has a five-sided outer shape. There was a narthex with a porch in the west.

The façades of both churches were built of blocks of polished limestone, while the architectural and decorative ornamentation, as well as the floor paving were executed with the use of marble and breccias.[27] The

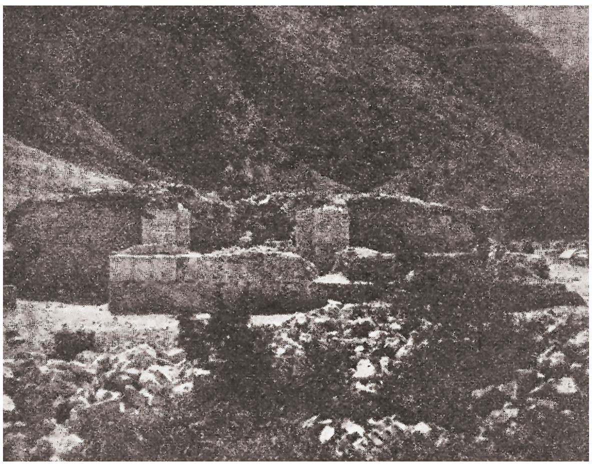


Fig. 5. The Mausoleum during the excavations, the later walls are visible among the pillars of the porch (Grujić 1927)

25 The reconstruction was published in Nenadović 1966, conservation of the ruins in Nenadović 1968-1971.

26 Grujić 1927, ill 22, 260.

27 No petrographic analysis was conducted to determine the origin of the stones.



Fig. 6. The interior of the Mausoleum during the excavations. Fragments of the frescoes are visible on the western wall (Grujić 1927)



Fig. 7. Remains of the tomb of Tsar Dušan (Grujić 1927)

church had a stone iconostasis,[28] while the complete floor of the naos was covered with splendid paving including ornaments and figures carved in shallow relief (fantastic animals, griffons, lions, birds and fish) while the carved grooves were filled with polychrome mosaics.[29]

In the south-east corner of the church the lavish tomb of King Dušan was built, the only known example

28 Nenadović 1966, p. 65.

29 Grujić 1927, pp. 258-260, 262, 271-272, Nenadović 1966, pp. 57-64 and plates LXI-LXXXVI



Fig. 8. Head of the statue from the tomb (Grujić 1927)

of *gisant* in Serbian medieval architecture, modelled after the royal tombs of French kings with the arcades along the wall and full-sized relief on the lid of the sarcophagus.[30]



Fig. 9. SE corner of the naos with the remains of the frescoes (Grujić 1927)

The complete interiors of both churches, judging from the photographs from the excavation, as well as from the numerous fragments discovered on that occasion, were covered with lavish frescoes executed with the use of gold leaf.

EVIDENCE FOR THE RECONSTRUCTION OF THE ORIGINAL APPEARANCE OF THE CHURCHES

Although the outer walls of the Mausoleum were preserved to a very low level, while the walls of the Church of St Nicholas were preserved much higher, there is enough evidence for the reconstruction of the original appearance of both churches, especially with the help of the published preliminary excavation report, because many important details were published only there. Further evidence is provided by analysis of the preserved fragments from the demolished superstructures of the churches. Finally, analogies with the architecture of contemporary royal mausoleums in medieval Serbia also contribute towards the better knowledge of the architecture of Churches of the Holy Archangels and of St Nicholas near Prizren. The analysis of the ground plan gives decisive proof that the Church of St Nicholas was actually built over a contracted plan of the Holy Archangels Mausoleum, and although it is usually interpreted as a single-nave church, actually it is a three-nave church with a very symbolic presence of lateral bays which become visible in the disposition of the roofs. The excavations have shown that the outer walls of both churches were built over an inclined base whose height is identical with the height of the block courses above, and the height of this base actually corresponds with the height of the first course of blocks in the elevation of the both churches.

The earlier measurements by Nenadović showed that the block dimensions of the Mausoleum and small church have a ratio of 2:1, and the same ratio is applied to the complete superstructures of both churches[31] which is confirmed by blocks of the first course discovered *in situ* on one of the pillars in the narthex of the mausoleum.[32]

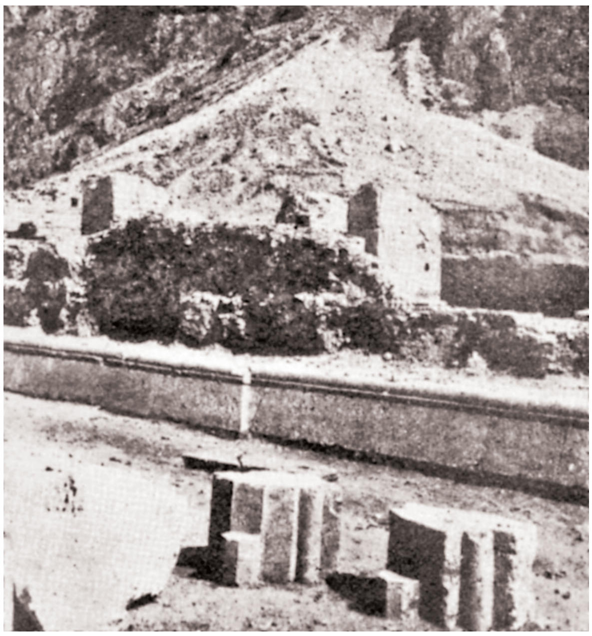


Fig. 10. Remains of the Monastery of Holy Archangels (Grujić 1927)

30 Nenadović 1966, pp. 51-56, Popović 1992, pp. 114-120 repeats the ideas published by Nenadović, but with several mistakes and wrong conclusions.

31 Nenadović 1966, p. 85

32 Nenadović 1966, p. 26, ill. 22.



Fig. 11. The Mausoleum from the west (foto: Siniša Temerinski)

The walls of both churches were built with the use of the blocks of polished limestone for the façades, while the interior part and the core of the walls were built with the use of broken stones and bricks. The better preserved façades of the Church of St Nicholas provide evidence for the vertical articulation of the Mausoleum façades, especially the positions of the geisons.



Fig. 12. St Nicholas Church from the east (foto: Siniša Temerinski)

Namely, above the inclined base on the Church of St Nicholas, there are still preserved blocks in the next two courses surmounted with the carved geison *in situ,* whose presence on the Mausoleum is confirmed by such a block with geison which was discovered *in situ* during the excavations in 1927, published in several photographs in the report, and subsequently lost, because the excavated walls remained unprotected for the next 40 years or so[33].

Nenadović's reconstruction simply does not take into the consideration the existence of this block *in situ* and



Fig. 13. Detail of the south wall with the geison block preserved in situ (Grujić 1927)

proposes the most improbable position for the geison on Mausoleum without any evidence[34]. As judged by the preserved original wall bases, as well as the parts of the original façades above them, the façades of both churches were articulated with pilasters. On the western façade of the mausoleum only a pair of pilasters stood in the centres of the inner pillars of the narthex, while half-pillars flanked the arches of the narthex on the northern and southern sides, indicating that a superstructure stood on the second level only above the central bay of the narthex. Similar pairs of pilasters flank the entrances to the narthex of the Church of St Nicholas while the on the west façade the lateral bays are substituted with plain wall segments on the corners. Without any evidence, and despite the known height of the vaults in the narthex of the Church of St Nicholas, Nenadović reconstructs the original appearance of both narthexes as a much lower pseudo-Byzantine structure reconstruc-

33 About the state of preservation before the conservation : Nenadović 1968-1971, pp. 402-405, ills 1, 3-7, 14, 16

34 Nenadović 1966, ills 46,49, 50.



Fig. 14. Selection of the sculptures discovered during the excavations (Grujić 1927)



Fig. 15. Selection of the capitals discovered during the excavations (Grujić 1927)



Fig. 16. Selection of geisons discovered during the excavations (in the center is the fragment from the pilaster) (Grujić 1927)

ted as the copy of the narthex of the Katholikon of the Hilandar monastery![35] The present reconstruction of the superstructure over the narthex of the Mausoleum takes into the account the fact that unlike the situation in the nave of the Mausoleum, where the central nave was twice as wide as the lateral, all three bays of the narthex had identical widths and the superstructure over the central bay was not as wide and slightly lower than the central bay of the nave. Furthermore, it is obvious that the superstructure over the narthex of the Mausoleum must have been a rather light structure, because the walls and pillars of the ground floor simply could not bear any heavy structure such as a spire. Judging from their size, the fragmentary columns under the Mahvil in the Sinan Pasha Mosque, most probably were part of the superstructure of the narthex[36]. On the other hand, due to the almost total contraction of the west bay of the nave of the Church of St Nicholas, any hypothetical spire should stand less than 0.5m from the dome. Thus, it is obvious that the superstructure of the narthex of the Church of St Nicholas could not be higher than the top of the base of the dome. The preserved walls of the Church of St Nicholas provide the evidence for the height of the spring of the vaults, which in turn, doubled gives the height of the vaults of the narthex of the Mausoleum. At the same time the interior height of the supporting structures under the dome of the Church of St Nicholas is precisely defined by the surviving walls and beginnings of the supporting arches. Furthermore, on the northern and southern façades of both churches a pair of pilasters defines the central field of the nave surmounted by the dome. The two pairs of the pilasters on the lateral façades of the Mausoleum corresponded to the pillars of the interior colonnades. There were no pilasters on the eastern side of the northern and southern façades, while on the eastern side there were three apses, all without any pilasters. In the interior the three apses were not aligned, and the central apse was moved further to the east. It is obvious that there were separate eastern walls for all three apses, and during the preparation of our reconstruction the increased depth of the walls between the central and lateral apse indicated that the superstructure of this area was differently projected, and the only solution which was finally easy to construct was the presence of pilasters on the eastern corners of the superstructure of main nave, and this proved to be the correct solution which gives a symmetrical composition to the outer appearance of the superstructure of the central nave.[37] Thus, pairs of pilasters regularly appear on the lateral façades of the superstructures in the area over the roofs of the lateral naves, while the eastern and western walls have a symmetrical composition as well. This articulation of the pilasters has its analogies in the architecture of various buildings on the eastern coast of Adriatic: façades of the cathedrals in Trogir, Zadar, the ducal palace in Dubrovnik, cathedral in Šibenik, etc. The façades of the mausoleum in Dečani, which was the predecessor of the Holy Archangels, are also articulated with pilasters. During the excavations an enormous number of fragmented carved geisons were discovered, scattered along all the church walls. Most of the fragments belong to a series of wall crowning, while a small number belong to semi-circular geisons, most probably belonging to the intradoses of the interior aches in the colonnades. Among the discovered material

35 Nenadović 1966, p. 35, ills 46 & 49.

36 In his reconstruction Nenadović could not place these columns anywhere on the churches, and he solves the problem with the idea that these columns belonged to an unknown building, despite the fact that thea are made from the same limestone as the other fragments. Nenadović, 1966 , pp. 56-57; pl XIII.

37 The discrepancies were noted by Ms Biljana Mladenović, B.Arch. who actually realised the graphic reconstruction of both churches after the preliminary sketches by S. Živkov.

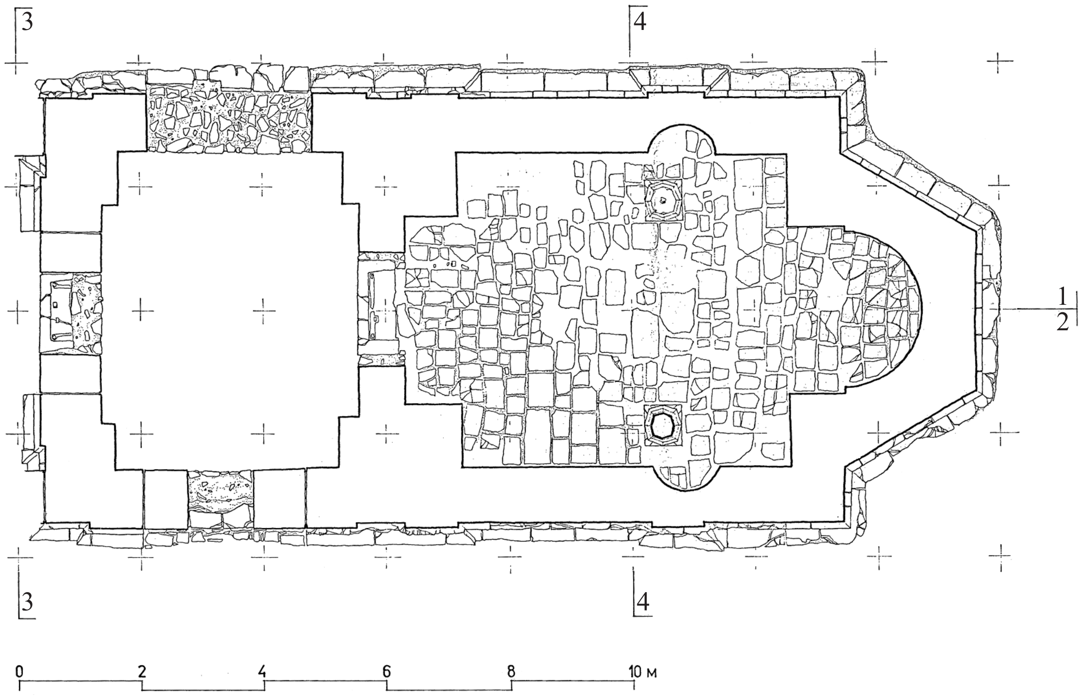


Fig. 17. Plan of the St Nicholas Church (Siniša Temerinski)

a block of the geison which stood on the top of tahe pilaster was also discovered.[38] This block also includes the continuation of the geison onto the wall and this provides the evidence for the presence of a carved geison along the top of all walls of the churches.

There is also the problem of the architectural style. It is well known that the all royal mausoleums of Serbian rulers were built as a blend of architectural orders, but the main order at the beginning of the series was Romanesque. However, during the development of mausoleum architecture in medieval Serbia, Gothic became more prominent, and its first appearance was on the mausoleum in Gradac.[39] Later, the architecture of mausoleums generally became more and more slender, and the outer appearance became the appearance of the three-nave basilica (Sopoćani, Banjska), and finally the true three- and five-nave basilicas were created in Dečani built by master builder Friar Vita from Kotor, whose influence was already visible on the earlier royal mausoleum in Banjska. Both mausoleums were built with the use of polychrome polished stone on the façades and Gothic windows. Thus we have recognized that the façades of the Holy Archangels have their predecessors in the architecture of these two earlier royal mausoleums, and the presence of the remains of the portal confirms that this mausoleum also belonged to the series begun with the architecture of Đurđevi Stupovi near medieval Ras. The façades of Dečani also gave guidelines for the reconstruction of the façades of the Holy Archangels because they also were decorated with pilasters with Gothic windows placed between them. At this moment it is also known that sculpture was placed on the traditional places of the Romano-Gothic architectural order of medieval mausoleums in Serbia. The preserved remains confirm that the Mausoleum had a very rich portal, like those in Dečani, Banjska, Gradac and Studenica. During the excavations both bases of the portal doorframes were excavated, together with the greater part of the doorstep. The study of the material in the Archaeological Museum in Skopje attributed numerous fragments of free or attached columns as well as curved friezes to the main portal of the Mausoleum.[40] The preserved console which might have stood beside the window has its analogies in the windows on the mausoleums in Dečani and Studenica. The interior use of columns alternated with pillars has its analogies in Romanic architecture in Dalmatia: the cathedral in Kotor, the Church of St Chrysogonus in Zadar.

The height of the Mausoleum was determined after the precisely known height of the interior walls of the small church which was simply doubled using the known ratio

38 Grujić 1927, ill 28.

39 Živkov 2001, p. 116, ills 1-6

40 Nenadović 1966, pp. 46-51, ills 24-26, 59

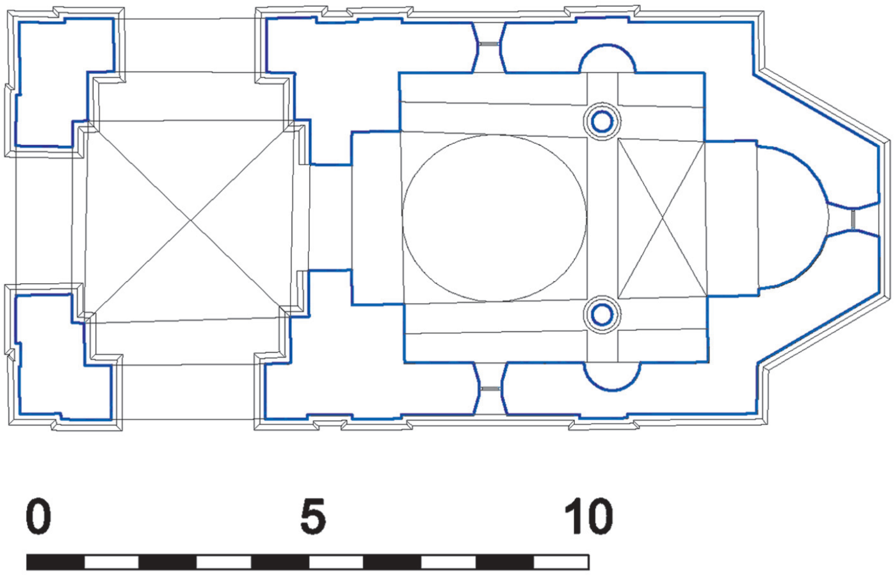


Fig. 18. Restored plan of St Nicholas Church (Biljana Mladenović and Stanislav Živkov)

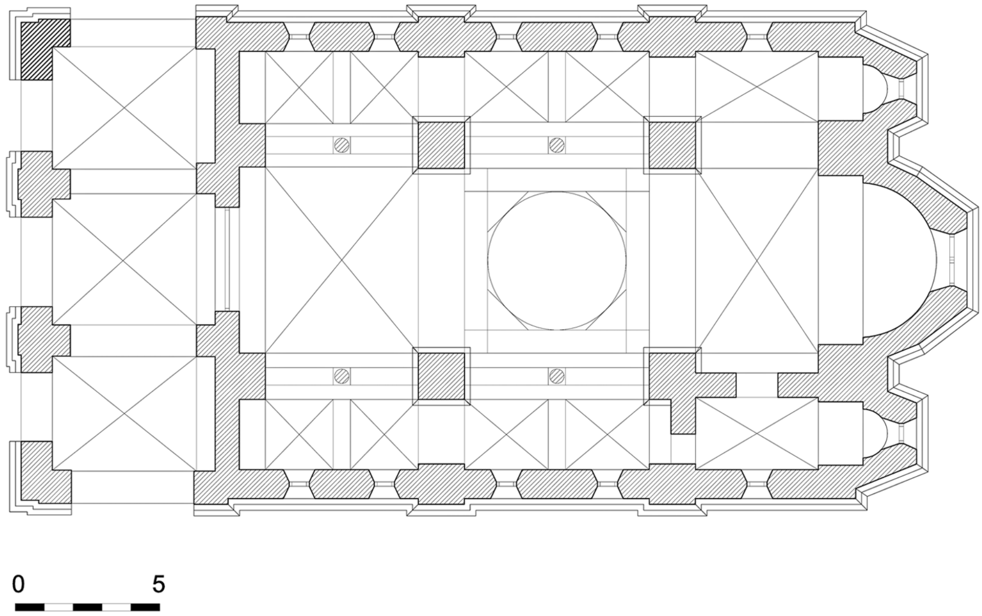


Fig. 19. Restored plan of the Mausoleum (Biljana Mladenović and Stanislav Živkov)

of the dimensions of both churches. Regarding the interior colonnades of the Mausoleum, besides the presence of the pair of columns in the interior of the Church of St Nicholas dividing the interior into three naves, Nenadović's reconstruction simply did not take into the account the fact published in the excavation report that the columns from the interior were transported and reused in the porch of the Sinan Pasha Mosque in Prizren as published by Grujić.[41] A further indication of the reuse of the columns is the fact that the columns should have been among the last large architectural elements to be removed during the

41 Grujić 1927, p. 260

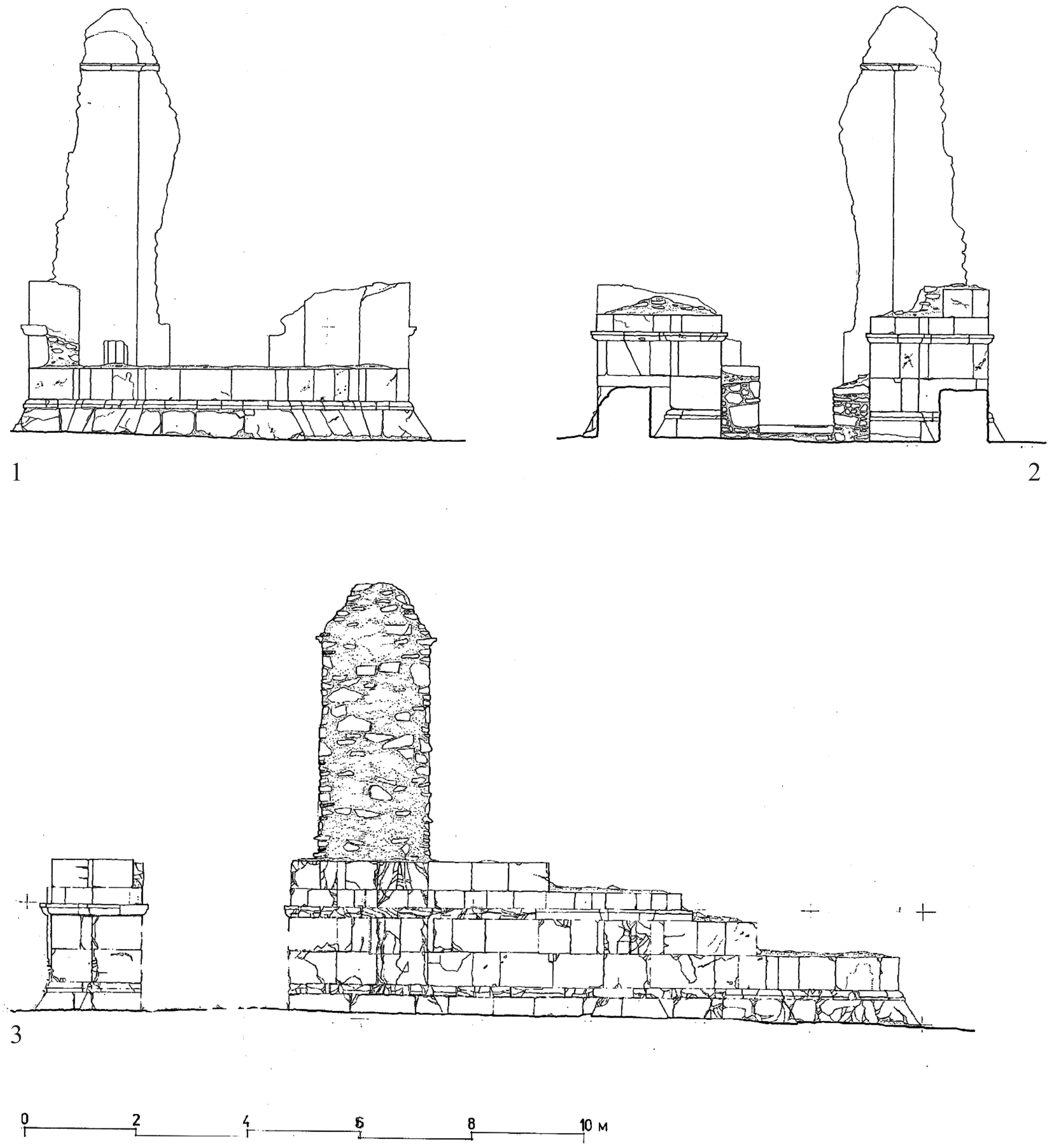


Fig. 20. 1. St Nicholas Church, East facade present state (Siniša Temerinski); 2. St Nicholas church, West facade present state Siniša Temerinski: 3. St Nicholas Church, south facade, present state Siniša Temerinski

dismantlement of the church, and that the porch of the mosque should have been started only after the corresponding wall of the mosque had already been built up to the height of the spring of the vaults.[42] Although the original porch of the Sinan Pasha Mosque was mostly destroyed in 1911/12, enough fragments were preserved until its recent reconstruction to show that the columns were circular and made of drums of the same limestone as the rest of the church and mosque.

During the excavations numerous blocks belonging to the pillars of two domes were discovered scattered throughout the whole complex. Several blocks are still preserved among the ruins, but unfortunately, some are only known from the vintage photographs. Fortunately, there are blocks in one of the photographs which provide the evidence that there were free standing colonettes on the great dome. The discovered blocks belong to pillars of two domes: Type A: with a concave inner profile and a depth of 64 cm, and Type B with a rib on the central axis in the interior and a depth of 92 cm. This led Nenadović to conclude, without any logic, that the mausoleum was a church with five domes, simply because it appeared to him that the Mausoleum of the Holy Archangels should be the missing link between the architecture of the Dečani and Resava churches and, in order to proof this, Nenadović simply deliberately omitted numerous data and finds in order to support his thesis.[43] Regarding the central dome of the Mausoleum, there is an indicator

42 Procedure confirmed during the reconstruction of the Ferhad Bey Mosque in Banja Luka after its destruction in war in 1993.

43 It is rather strange to use the completely different architecture of the later monument for the reconstruction of an earlier one.

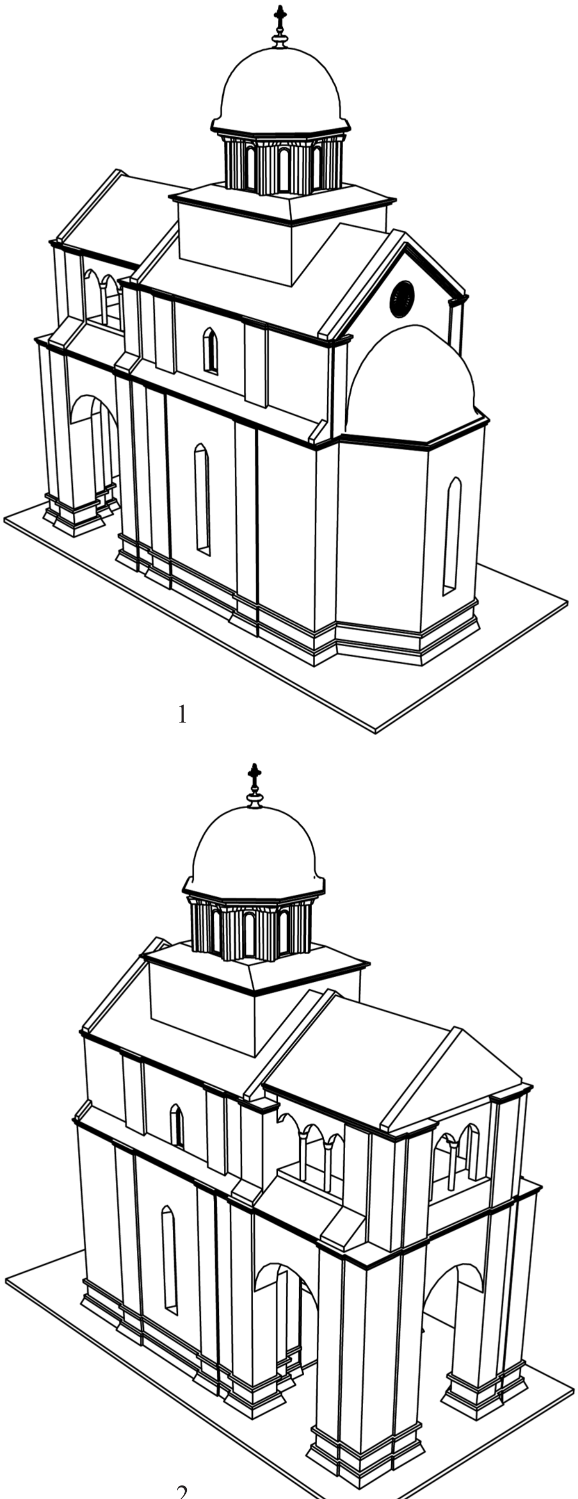


Fig. 21. 1. St Nicholas Church, perspective reconstruction from SE Biljana Mladenović & Stanislav Živkov; 2. St Nicholas Church, perspective reconstruction from NW Biljana Mladenović & Stanislav Živkov

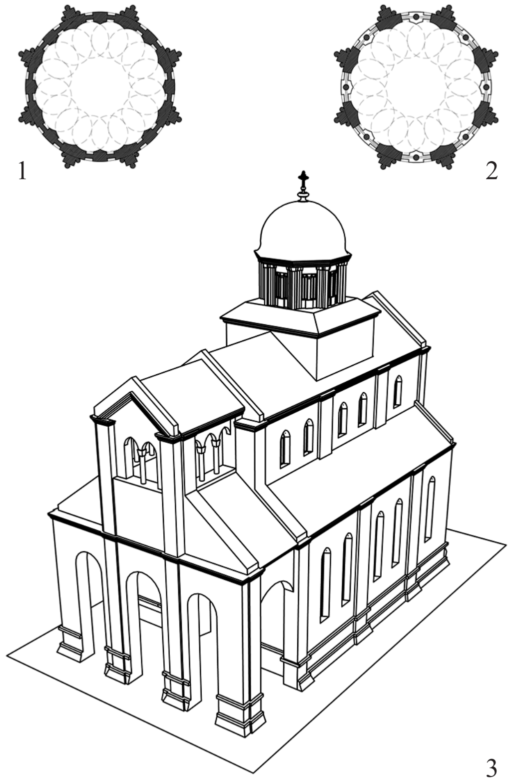


Fig. 22. 1. Dome of the Mausoleum, layer under the windows Biljana Mladenović; 2. Dome of the Mausoleum, layers with windows Biljana Mladenović; 3. The Mausoleum perspective reconstruction from SW

how tentative and highly hypothetic his theory was: the same block of the pillar of the dome according to Nenadović has inner curves that can belong either to a twelve- or sixteen-part dome built over the same span of around 6.4 metres.[44] The largest dimension of a block is 0.92m and his proposed reconstructions of the dome have an alleged width of 6.4 m, although judging from the published reconstruction plans, the diameter of the twelve-sided dome is equal to 7½ blocks of 92 cm, while the sixteen-sided dome has a diameter of only 7 blocks of 92 cm! Furthermore, the proposed reconstruction of the smaller domes places them asymmetrically along the long axis with the eastern pair placed twice as close to the central dome as the western. Although Nenadović in his reconstruction did not attribute any of the drums of the smaller dome to the Church of St Nicholas, his published reconstruction of the smaller dome actually perfectly fits into the reconstruction of the Church of St Nicholas. The present reconstruction confirms that the dome of the Church of St Nicholas was indeed octagonal, and with the use of the known ratio of dimensions of both churches we have managed to present the new reconstruction of the dome of the Mausoleum which shows that this dome was also built over an octagonal plan, but realized as a system constructed as an polycentric circle,

44 Nenadović 1966, pp. 30-36, ill. 37 - 41

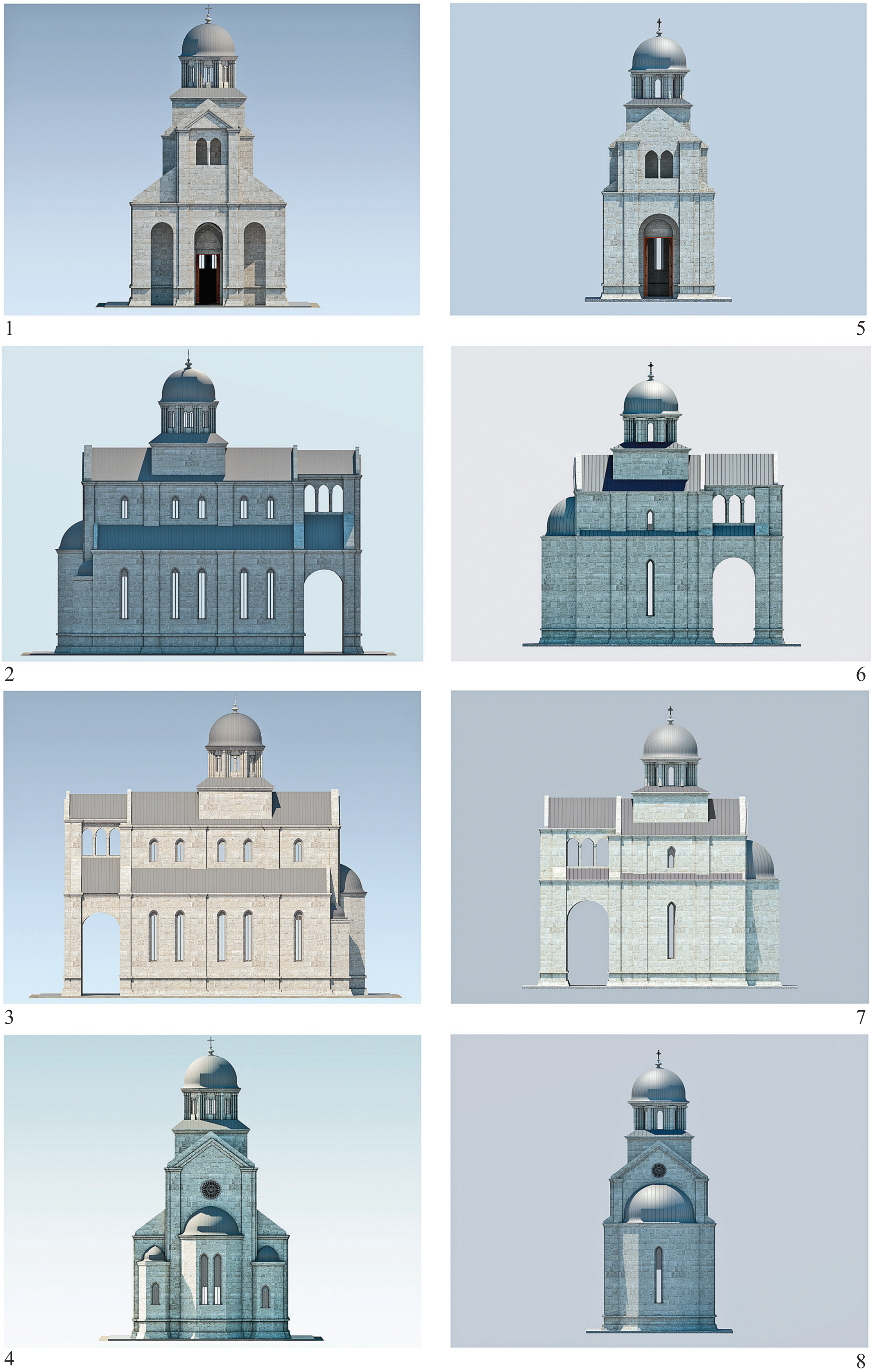


Fig. 23. Facades: 1-4 Mausoleum of Holy Archangels ; 5-8 St Nicholas Church (3D model; Biljana Mladenović)

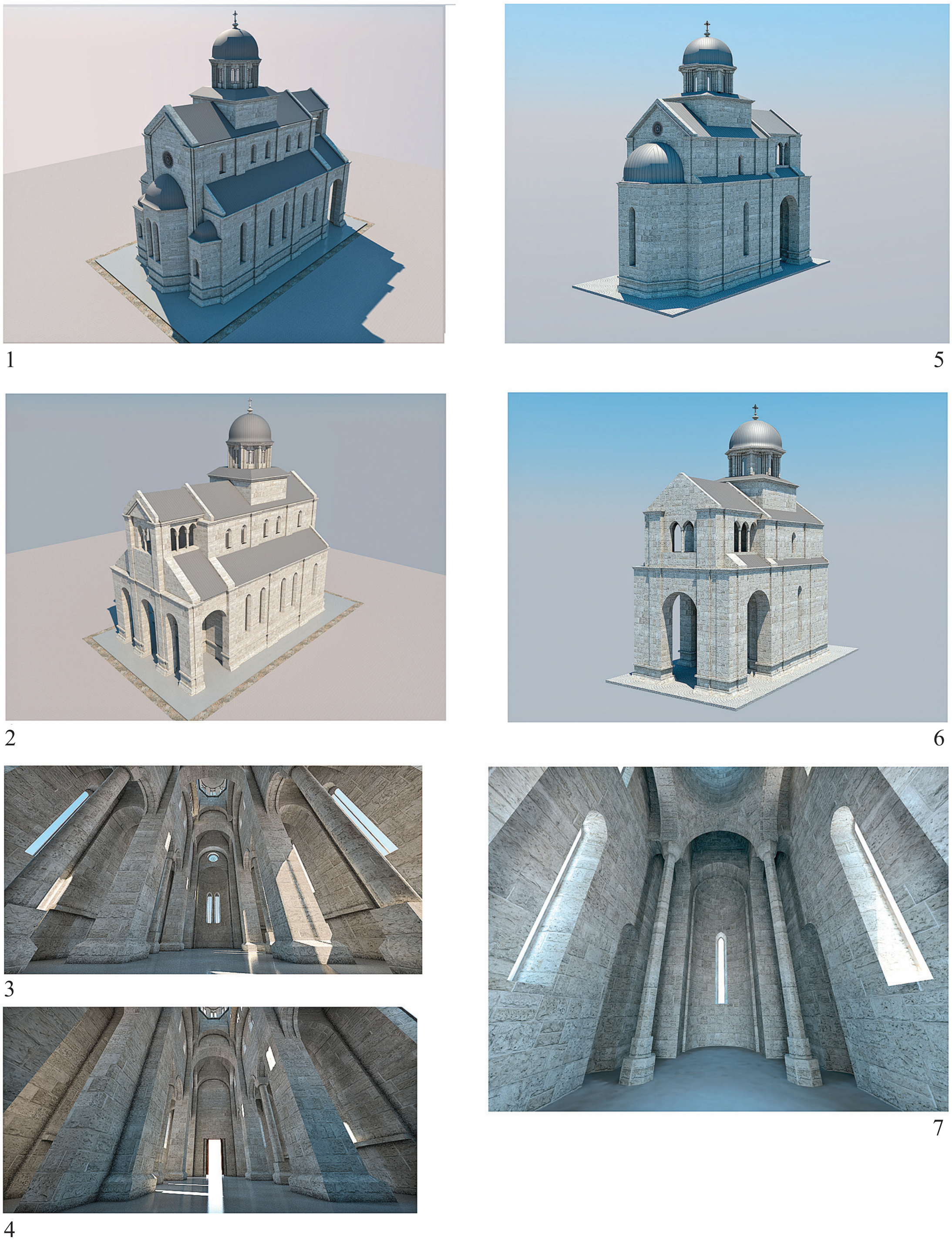


Fig. 24. Perspective views :1 Mausoleum from NE, 2. St Nicholas church from NE 3: Mausoleum from SW 4 St Nicholas church from SE 5 Interior of the mausoleum from west 6 Interior of the mausoleum from east, 7 Interior of St Nicholas church from west (3D model; Biljana Mladenović)

constructed over 16 internal segments, 2 of which were placed between a pair of pillars.

This reconstruction is only a first step; it only gives an outline or architectural skeleton with the probable places for the many fragments which will get their proper places after thorough study and research of the preserved material. In the first place the preserved architectural and sculptural fragments have to be measured and photographed in the same scale in order to provide a precise database for their identification and attribution to the churches, and after that need to be properly positioned on them. This will provide more data for the precise attribution of material to both churches, thus this reconstruction only gives on which more details will be added later.



1

2

Fig. 25. 1. Perspective view of the churches from west
2. Perspective view of the churches from east

ABBREVIATIONS

GSAD Glasnik srpskog arheološkog društva

GSND Glasnik Skopskog naučnog društva

HAM Hortus Artium Medievalium

SANU Srpska akademija nauka i umetnosti

SKM Starine Kosova i Metohije

ZLU Zbornik za likovne umetnosti

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Sažetak

Rekonstrukcija crkava sv.Arkanđela i sv.Nikole pored Prizrena na Kosovu

Ključne riječi: : *sv. Arkanđel, Prizren, mauzolej, rekonstrukcija, romanogotika*

Ruševine samostanskog kompleksa sv. Arkanđela s mauzolejom cara Dušana nalaze se u klisuri Prizrenske Bistrice, oko tri kilometra od Prizrena, uz trasu stare karavanske ceste koja je dalje vodila prema Štrpcu, Ferizaju i Skopju. Samostan je sagrađen na lokaciji na kojoj je dokazan kontinuitet naseljavanja koji je počeo još u antici. Tijekom iskapanja kompleksa s mauzolejom cara Dušana, 1927. godine i poslije na više su mjesta pronađeni ostaci više slojeva starijih građevina. Samostanski kompleks, osim mauzoleja i kapele sv. Nikole, sačinjavali su blagovaonica križnog tlocrta, odaje za monahe, knjižnica, bolnica, a cijeli kompleks s dvije su strane štitili bedemi utvrde, a s treće tvrđava Višegrad, sagrađena na vrhu brda iznad samostana. Mauzolej Cara Dušana još u srednjem vijeku bio je poznat po svojoj arhitektonskoj ljepoti i veliku bogatstvu. Obje samostanske crkve sagrađene su u romanogotičkom stilu i raskošno ukrašene skulpturama, freskama i dekorativnom podom. Odmah nakon uspostavljanja turske vladavine na Kosovu, samostanski kompleks temeljito je opljačkan, dijelom urušen i praktično napušten, da bi početkom 17. stoljeća još stojeći zidovi bili srušeni radi gradnje Sinan-pašine džamije u Prizrenu. Prva znanstvena iskapanja izvedena su 1927. godine i najveći dio pronađena materijala prebačen je u današnji Muzej Makedonije u Skopju. Iako je najveći dio materijala, kao i rekonstrukcija kompleksa, objavljen 1966., u ovom se radu donose rezultati ponovne analize raspoložive izvorne i objavljene dokumentacije sa tih iskapanja, ostataka same arhitekture, te se temeljem rezultata ovih istraživanja donosi nova arhitektonska rekonstrukcija Mauzoleja i crkve sv. Nikole.